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Think Unbound: Changing the Way People View and Teach Creativity in the Work Environment

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THINK UNBOUND: CHANGING THE WAY PEOPLE VIEW AND TEACH CREATIVITY IN THE WORK ENVIRONMENT

by

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SYNTHESIS*
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Abstract: The traditional model of innovation in the workplace leaves no room for the true meandering nature of innovation and thus detracts from effective workplace innovation. This paper presents a new non-linear model, the Clover Model, which guides thinkers through a flexible and interconnected six-step process of innovation while still allowing room for the cycles and epicycles of real-world innovation. The "clover" refers to the 4 interconnected critical and creative thinking epicycles (investigation, ideation, incubation and refinement) that come together at a central point and allow thinkers to follow the natural ebbs and flows of innovation by seamlessly transitioning between clover leaves. The beginnings of a workshop is given, which will guide thinkers through a system of planned exercises and self-reflection to achieve their goal of business innovation. The Clover Model and the workshop constitute Think Unbound ©.

* The Synthesis can take a variety of forms, from a position paper to curriculum or professional development workshop to an original contribution in the creative arts or writing. The expectation is that students use their Synthesis to show how they have integrated knowledge, tools, experience, and support gained in the program so as to prepare themselves to be constructive, reflective agents of change in work, education, social movements, science, creative arts, or other endeavors.

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Preface

In 2010, IBM commissioned a study of 1500 business executives from 60 countries and 33 industries, when these leaders were "asked to prioritize the three most important leadership qualities in the new economic environment, creativity was the one they selected more than any other choice."[1] As a Creative Director in a digital advertising agency, I have witnessed firsthand the push for newer, bigger and better ideas. This desire is offset by a growing number of people who downplay or deny their own creative ability. Abraham Maslow, an American psychologist most well known for his Hierarchy of Needs, said, "The key question isn't, 'What fosters creativity?' But it is why in God's name isn't everyone creative?"

In this thesis, I provide the rationale for a new approach to creativity and innovation in organizations. The Unbound Thinking System, inspired by the cycles and epicycles of Action Research, offers an iterative creative approach to solve this problem. This thesis is also accompanied by a workshop that offers a step-by-step process to applying this non-linear model to real-world business challenges.

1 Berman (2010) pg. 14

Introduction

Henry Ford, when speaking about his conveyor driven assembly lines, cited three main principles behind their efficiency and success. He said, “The principles of assembly are these:

(1) Place the tools and the men in the sequence of the operation so that each component part shall travel the least possible distance while in the process of finishing.

(2) Use work slides or some other form of carrier so that when a workman completes his operation, he drops the part always in the same place — which place must always be the most convenient place to his hand — and if possible have gravity carry the part to the next workman for his operation.

(3) Use sliding assembling lines by which the parts to be assembled are delivered at convenient distances.”[2]

In the last few decades, the Western world has shifted from a production-based economy to an idea economy. The once coveted factory jobs of the Rust Belt and Motor City have long since moved to low-wage nations and been replaced by jobs that require a much different skill set. As projects and products have become more complex, the business environment in the United States and processes that powered the explosive growth of the 20th century have become as outdated and inefficient as the solitary craftsman attempting to compete with Ford’s assembly line. A major organizational and philosophical shift must take place to succeed in this new era. Innovation and efficiency have become the new engines of business, and organizations that fail to adopt newer and more efficient models will be left behind. As researcher and cognitive psychologist Joachim Stempfle points out, “Fixation on established paradigms and practices can severely limit the capability of organizations to change,

[2] Ford & Crowther (1922) pg. 80

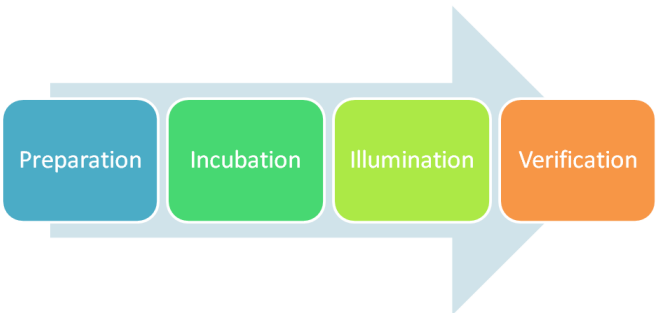
thereby jeopardizing the ability of organizations to keep up with changes in their environment and new technological developments. Overcoming organizational fixation is therefore a requirement for any organization that strives to achieve sustained success."[3]

Our Love of Linear Processes

The human brain has evolved to create order out of chaos. In a complex world filled with an overwhelming amount of stimuli, our early ancestors needed to filter the important from the unimportant. They needed to organize and categorize the world around them and legitimize their conclusion. So strong is our evolutionary need for order, we're prone to apophenia — the experience of perceiving patterns or connections in meaningless data.

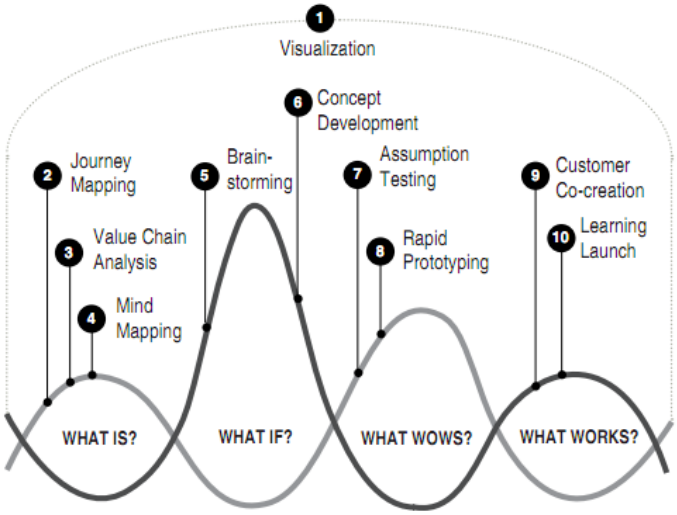
So, when faced with the task of quantifying something as ill-defined as creativity, it's only natural to embody it in its simplest possible form — a straight line. Dating back at least to Graham Wallas' model (Fig. 1), creativity has been viewed as a linear process that starts with some form of problem recognition and ends with some form of verification of the creative solution.

Fig. 1 - Wallas' Model of Creativity (1926)



[3] Stempfle (2011) pg. 116

Fig. 2 - Liedtka and Ogilvie Design Thinking Model (2008)



Even the Design Thinking Model developed by Professor Jeanne Liedtka and entrepreneur Tim Ogilvie (Fig. 2) follows a similar linear format with a process that goes from visualization to learning launch. The harsh reality is creativity and innovation are rarely, if ever, a linear process.

The Impact of a Linear Approach on Creativity

Defining creativity as a linear process, instead of a non-linear, iterative or even a series of concurrent processes, opens up some potential problem areas that ultimately influence a group's ability to be creative or innovative. At its most basic level, it can be boiled down to this — a linear process depends on a very definite beginning and a very definite conclusion. The problem comes from this moment of conclusion. The need for the human brain to categorize and find meaning has already been discussed, and the end of a project or process is no different. While there are a myriad of possible options, we naturally divide them into two potential conclusions — success or failure. No matter which conclusion we reach, the finality influences our view of it, and ourselves, going forward.

The Repercussions of Failure

The obvious danger with putting such heavy emphasis on the conclusion of a project is a question every person has asked themselves countless times, "What happens if I fail?" Of course, no one begins a project or institutes a process with the expectation of failure. In fact, quite the opposite. As management Professor Katherine Klein and organizational psychologist and research Joann Sorra point out in *The Challenge of Innovation Implementation,* "When organizations adopt innovations, they do so with high expectations, anticipating improvements in organizational productivity and performance."[4] It is the automatic anticipation of success that makes a perceived failure all the more damaging. Even Klein and Sorra felt compelled to assign blame for the failure of an innovation. "An organization's failure to achieve the intended benefits of an innovation it has adopted may thus reflect either a failure of implementation or a failure of the innovation itself."[5] The combination of high expectations and an uncertain return combine to work against the innovation from the beginning, and the effects of perceived failure can have far reaching consequences on the process, the organization and the people involved. In *The Bias Against Creativity: Why People Desire but Reject Creative Ideas*, researchers Mueller, Melwani, and Goncalo found "the more novel an idea, the more uncertainty can exist about whether an idea is practical, useful, error free, and reliably reproduced. When endorsing a novel idea, people can experience failure, perceptions of risk, social rejection when expressing the idea to others, and uncertainty about when their idea will reach completion."[6] As a result, they said, a fear of failure impairs the ability to recognize creativity when it's needed the most.[7]

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[4] Klein & Sorra (1996) pg. 1077
[5] Klein & Sorra (1996) pg. 1055
[6] Mueller, Melwani, and Goncalo (2011) pg. 3
[7] Mueller, Melwani, and Goncalo (2011) pg. 10

At an organizational level, a fear of failure can have far-reaching implications and long-lasting effects on the future of a company. In *Keeping Innovation Alive After the Consultants Leave*, Charles Prather, a consultant and founder of CW Prather Associates, Inc. says, "Building a climate of innovation in your organization requires that other competing, and especially conflicting, value-preferences take a back seat. For example, risk-taking is one of the most important dimensions of the climate for innovation, yet many organizations send mixed messages like, 'take risks but don't fail.' If every single R&D initiative succeeded brilliantly, you can bet the advances were baby steps forward, and more adaptive than innovative."[8]

On an individual level, the impact of a perceived failure can be equally detrimental, particularly in the area of creative self-efficacy. What is self-efficacy? In short, it is a person's belief and confidence that they have the capacity to accomplish a task. In this case, their ability to think critically and creatively. To borrow from the classic children's tale *The Little Engine That Could*, it is the attitude of "I think I can." In their article *I Am, I Think I Can, and I Do: The Role of Personal Identity, Self-Efficacy, and Cross-Application of Experiences in Creativity at Work*, researchers Jaussi, Randel and Dionne discuss the major impact creative self-efficacy had on people's overall creative abilities. They said one's "belief about their ability to act creatively influences whether they even attempt to behave creatively, how much effort they are willing to use, and how long they persevere in the face of difficulty."[9] More importantly, Jaussi et al said, "While some components of creativity, such as personality and cognitive style, are stable and thus not easy to change, creative self-efficacy seems to be more amenable to change."[10] As a result, positive experiences have a reinforcing effect, while perceived failures can have a long-lasting and self-

[8] Prather (2000) pg. 20
[9] Jaussi, Randel and Dionne (2007) pg. 28
[10] Jaussi, Randel and Dionne (2007) pg. 27

fulfilling negative effect. In their article titled *How Believing In Ourselves Increases Risk Taking: Perceived Self-Efficacy And Opportunity Recognition*, researchers Krueger, Norris and Dickson show why self-efficacy is essential in creativity and problem solving. "Those high in perceived self-efficacy should take greater risks because they do not dwell on failure or uncontrollable threats. Instead, they frame risky choices as opportunities that they can control and manage through their skill."[11] Krueger, et al also discuss the outcome of a loss of self-efficacy. "A perceived loss of self-efficacy can lead to a mindset that dwells on negative outcomes, that is, the threat of losses."[12] This leads thinkers with a lack of self-efficacy down an ever narrowing pathway of doubt.

Oh No! We succeeded.

Failure isn't the only threat from a linear approach to creativity. Success can be equally dangerous when viewed as the final outcome of a project. By taking this fixed viewpoint that success has been achieved, it can limit the desire for continued improvements within an organization. In *Overcoming Organizational Fixation: Creating and Sustaining an Innovation Culture*, Stempfle discusses the reliance on successfully proven models, and how the positive feedback loops associated with these types of models can limit thinking. He says, "Paradigms, mental models, frames and scripts that have proven successful in the past are reinforced, increasing the likelihood of their continuous use in the future. While providing a quick and effective way to structure complex problems, paradigms, mental models, frames and scripts also limit analysis and solution search to the realm of the tried and true."[13] In addition, the longer these processes remain in place, the more ingrained they become. "Since high status individuals have typically risen through the ranks based on their success in utilizing

[11] Krueger, Norris and Dickson (1994) pg. 387
[12] Krueger, Norris and Dickson (1994) pg. 395
[13] Stempfle (2011) pg. 119

existing, dominant paradigms in the organization, they are rarely the ones who bring in fundamentally new ideas and paradigms. Not only are high status individuals likely emotionally invested in the existing paradigms, they often also have the most to lose if the paradigm shifts. High status individuals are therefore typically unlikely to encourage deviation from the dominant paradigm."[14]

Building a Better Creative Model

If a linear process isn't the answer, then what are the ideal characteristics of a better model of creativity? Is it more structured or less structured? Does it follow a set path or let the progress guide the process? Stempfle speaks to the concept of highly structured processes versus increased freedoms when he says, "Systems, processes, rules and regulations should be kept to a minimum to not jeopardize the freedom of employees to pursue ideas in the way they deem most appropriate. This requires managers to trust their employees, knowing that if they are aware of the overall mission and strategy, they will be motivated to do their best to contribute."[15]

In *Leading Others to Think Innovatively Together*, professor and innovation expert Min Basadur recommends a circular model of creativity. Among its strengths, he cites "This circular process, which emphasizes continuous creativity beginning with problem finding, is a model for organizational adaptability. Adaptable organizations and their leaders continually and intentionally scan the external environment to anticipate new opportunities and problems, and to proactively change their routines and find new products and methods to implement, thus leapfrogging their competitors."[16] Basadur notes that in addition to being adaptable and continuous, "This cycle recognizes that, as new problems are discovered and new solutions are

[14] Stempfle (2011) pg. 120
[15] Stempfle (2011) pg. 124
[16] Basadur (2004) pg. 106

subsequently developed and implemented, new problems and opportunities arise."[17] The iterative nature of Basadur's creative model is certainly worth noting, but it definitely isn't unique. As far back as the early 1950's, Eindhoven and Vinacke suggested various phases of creativity co-occur. In *Models of the Creative Process: Past, Present and Future*, psychologist and professor Todd Lubart states Eindhoven and Vinacke "found no evidence supporting four discrete stages in the creative process; they described the creative process as a dynamic blend of processes that co-occur, in a recursive way throughout the work."[18] In fact, Lubart goes on to say, "A number of authors, in both theoretical and empirical reports, have noted that the subprocesses involved in creativity recur over and over in complex sequences."[19]

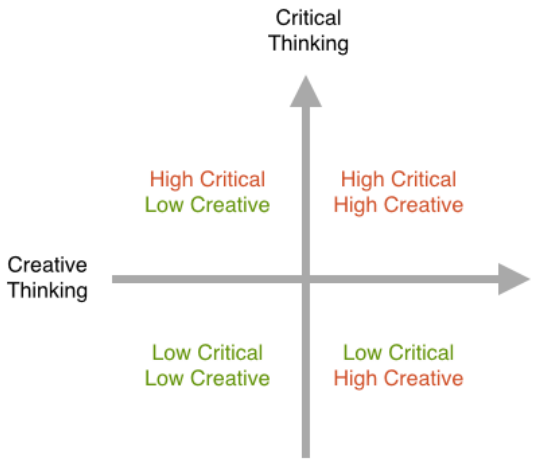
Using the research literature as a guide, it is possible to identify a number of different features critical to the success of a creative thinking model. First, it must provide a reasonable balance between flexibility and structure. Enough structure to keep things moving forward, but enough flexibility to allow for the necessary creative solutions. Second, the process needs to allow for iterative processes and recurring subprocesses. Third, it needs to reinforce the self-efficacy of those who use it by providing opportunities for continued growth and development of an idea.

The Unbound Thinking System

The foundation of The Unbound Thinking System is the viewpoint that critical and creative thinking are not opposing forces but complementary skills. As a person, group or organization moves through the innovation process, they need to utilize both skill sets to achieve the desired result. Similar to researchers Eindhoven and Vinacke's

[17] Basadur (2004) pg. 106
[18] Lubart (2001) pg. 298
[19] Lubart (2001) pg. 304

Fig. 3 - Four Quadrants of Innovation Thinking

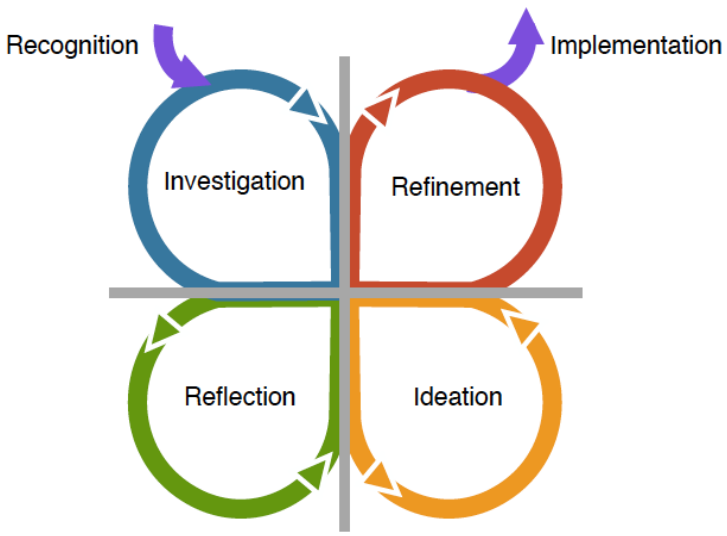


dynamic blend approach, the Unbound Thinking System creates four interconnected quadrants by plotting critical and creative thinking on a standard X-Y axis. (Fig. 3) Each quadrant is perfect for a different part of the process. The highly critical section offers a time for investigation, while the highly creative section offers time for ideation. The section with low critical and creative thinking offers time for reflection, while the highly critical and creative section offers time for refinement. Each step of the process is accounted for, and they're all interconnected to allow for more thorough exploration.

In applying the cycles and epicycles mindset of Action Research (see Appendix A) to this X-Y axis, the next step is to design a shared creative framework that embraces the imperfect nature of the process and includes these imperfections and refinements as part of the process. By finding the balance between a highly structured process and increased freedoms described by Stempfle, this process allows teams to work together efficiently from opportunity recognition through implementation.

To adequately represent the fluid nature of an effective thinking system, it is essential to move from any part of the system to any other part. In a massive departure from a traditional linear model, The Unbound Thinking System™ uses a four-leaf clover to represent this process. (Fig. 4) Each leaf of The Unbound Thinking Clover Model represents the journey through each phase of the creativity or innovation process. The true strength of this model is the central connection point. At the

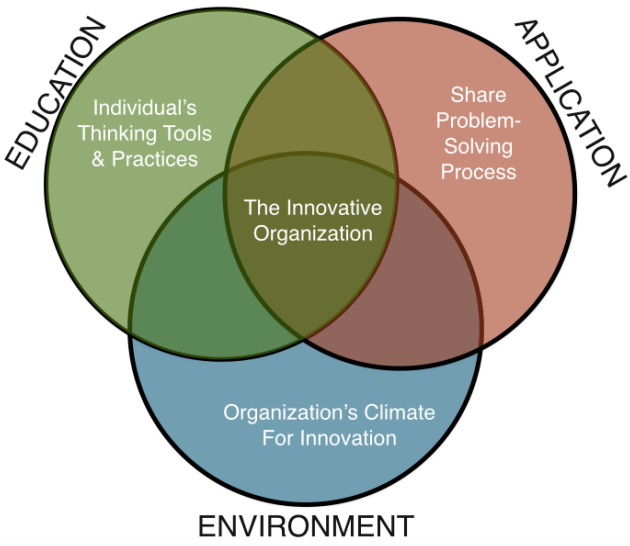
Fig. 4 - The Unbound Thinking Clover Model ©2013



conclusion of each phase, thinkers have the option of naturally transitioning to any other stage. Rather than viewing a move from the Refinement phase to the Investigation phase as a setback or a failure, it is a natural part of the process prompted by the thinker's own questions. Similar to the cycles and epicycles model favored by Action Researchers, which allows effortless transition from any stage to any other stage, The Unbound Thinking System includes these diversions and continued discussion as part of moving the project forward. With no set path to follow, the course is decided by progress and not process. From recognition of the gap through

to the implementation of the solution, this model allows for the thinker to be creative yet practical and critical yet Unbound.

Fig. 5 - Charles Prather ©2000



Implementing The Unbound Thinking System

In addition to designing the Clover Model, the goal of this thesis is to develop a workshop designed to assist individuals, groups and organizations in implementing a cycles and epicycles approach to creativity and innovation. The purpose of the Unbound Thinking Workshop is to create an organizational culture that accepts a non-linear approach to creativity, adopts a shared mental model to reinforce this belief, and passes it on to future team members. Why are these three factors so important? Prather outlined three distinct things he felt were essential to creating an ongoing culture of innovation — education, application and environment. (Fig. 5) He said, "The greater the overlap among these three areas of innovation, the greater the likelihood of your organization producing innovative products, processes or services."[20]

[20] Prather (2000) pg. 18

The Right Environment

As Prather discusses, the right environment is essential to the success of an innovation project. In *Climate for Creativity: A Quantitative Review*, researchers Hunter, Bedell and Mumford state "climate is an especially important influence on creative achievement when performance is contingent on interactions among individuals and their collective perceptions of the work and work environment. Nonetheless, even at an individual level, climate was still found to exert nontrivial effects on creative achievement."[21] Even more interesting, their findings reveal climate becomes even more important "when innovation was necessary for organizational success, and perhaps survival, in a turbulent environment characterized by high competitive pressure and substantial production pressure."[22]

So what environmental characteristics are important to the long-term success of innovation efforts? Items like an appropriate challenge, resources, a shared vision, a supportive manager and coworkers who are willing to help each other.[23] Any business which considers creativity and innovation to be the lifeblood of their organization's future needs to consider these elements as cornerstones of their success. By employing The Unbound Thinking System workshop, users will accomplish a number of these tasks, including shared vision creating, constituency building with coworkers and managers and the creation of an implementation plan to identify the resources needed for success. By fostering an environment where these traits are openly discussed, the Unbound Thinking System allows creativity and innovation to thrive.

[21] Hunter, Bedell & Mumford (2007) pg. 78
[22] Hunter, Bedell & Mumford (2007) pg. 87
[23] Soliman (2005) pg. 86-87

The Benefits of Shared Mental Models

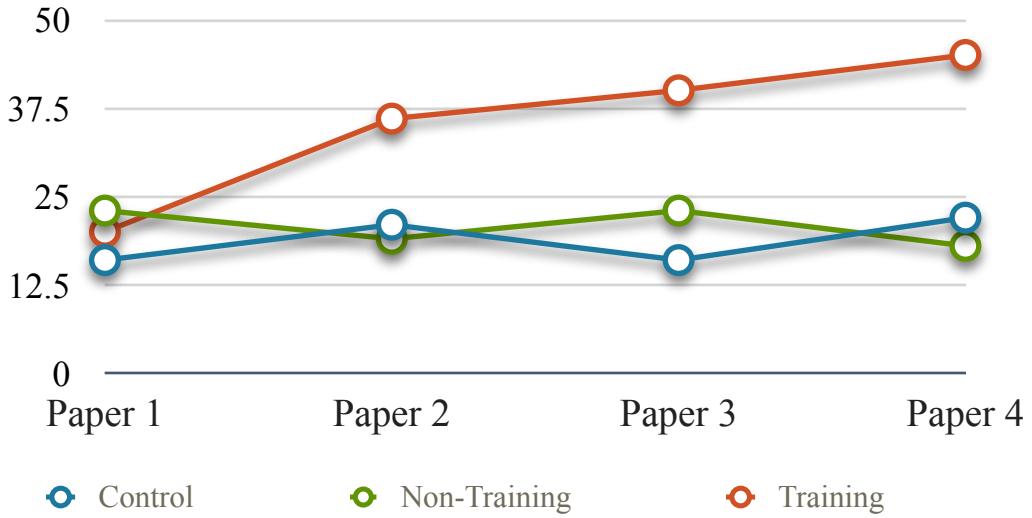
The second area of Prather's model (Fig. 5) where The Unbound Thinking System offers an advantage is a shared mental model of creativity and innovation . This model creates a feeling of cohesiveness and expectation where practitioners feel as though they'll be able to anticipate the actions of their team members. In *Tradeoffs Between Ideas and Structure: Individual versus group performance in creative problem solving*, Mumford, Feldman, Hein and Nagao, found "One variable that appears especially important in shaping team performance is the availability of shared mental models. Shared mental models refer to common knowledge structures, knowledge possessed by all team members, about the task, teammates' roles, equipment, and performance expectations."[24]

Every business, team or group has an organizational culture. The simplest definition is "the way we do things around here."[25] In a business setting, creativity and innovation are highly influenced by the culture around them. "When groups have a shared mental model appropriate to the problem, the availability of this common framework will focus alternatives generated and allow the group to handle a wider range of alternatives more effectively, thereby resulting in better group performance and, by virtue of the coordination of group resources in elaboration and refinement, better performance than that obtained from individuals."[26]

An added benefit to making key processes more concrete is it makes them easier to teach and learn, and also more easily evaluated and refined. Shared mental models help managers and mentors coach and develop the next generation by passing on what they know. In fact, research shows "highly creative individuals have often

[24] Mumford, et. al (2001) pg. 3
[25] Martins and Terblanche (2003) pg. 65
[26] Mumford, et. al (2001) pg. 6

Fig. 6 - Results for Subjective Ratings of Student Papers For Training Group, Non-training Group, and Control Group Glover ©1980



studied under highly creative people or have been exposed to creative role models."[27] The Unbound Thinking System takes a number of key cognitive thinking skills, including problem recognition, coping with uncertainty, solution finding and constituency building, and incorporates them into an easily learned and adaptable system.

The Case For a Teachable Tool

The third and final area of Prather's model (Fig. 5) where The Unbound Thinking System offers an advantage is it is a simple and teachable way to bolster a practitioner's thinking tools. The system can be adopted and adapted to meet the needs of any individual, group or organization. The flexible framework upon which the Unbound Thinking System was built allows exercises to be swapped out to create a completely customized approach catered to any task. Additionally, research has shown creativity training workshops offer benefits well beyond their initial application. In his article *No Idea? Evaluating The Effectiveness Of Creativity Training*, psychology professor Kamal S. Birdi explored the long-term effects of creativity training

[27] Shalley and Gilson (2004) pg. 42

workshops on British Civil Service employees, and demonstrated such workshops showed modest, but significant improvements of creative performance in the workplace.[28]

In *A Creativity-Training Workshop: Short-term, Long-term, and Transfer Effects* by cognitive psychologist John A. Glover explored the effects and transferability of creativity training in college students. (Fig. 6) After participating in a series of workshops, students showed improvements in their creativity that carried over to unrelated tasks and remained during a retest months later. By creating a simple, teachable framework, it's possible to not only increase the creative performance of a participant on the project they're involved in, but it's also possible for them to transfer this increased ability to other projects as well. In some way, this is related to the creative self-efficacy of the participants, it makes them "feel" more creative and empowers them to attempt creative activities they may not have otherwise attempted. It goes beyond that, though. The availability of simple creative tools adds to their overall skill set and offers them new and different ways to perceive a challenge and attempt to find solutions.

Conclusion

The traditional linear view of creativity oversimplifies a highly complex process and inadequately represents the natural ebbs and flows of creativity. By adopting a more representative model that incorporates the natural cycles and epicycles of any creative process, it is possible to encourage creativity and innovation by reducing the fear of failure. The Unbound Thinking System uses a simple, teachable model that reflects the iterative nature of creativity to foster the growth of innovation within organizations. At the individual level, the Unbound Thinking System boosts

[28] Birdi (2005) pg. 108

creative self-efficacy by empowering people to have faith in their abilities and encourages them to more frequently flex their creative muscles. At an organizational level, it helps combat the “mission accomplished” phenomenon where organizations view innovation as a process to be completed instead of the ongoing lifeblood of their business.

By creating a step-by-step framework to guide individuals and organizations through this thinking process, the Unbound Thinking System creates a simple, teachable process that can be customized for any innovation need and adapted based on future key learnings. The iterative nature will encourage ongoing evaluation of its effectiveness and invite refinements based on the specific needs of the organization. The ultimate output will be, much like this innovation tool itself, a living methodology continually optimized to encourage creativity regardless of the current business challenge.

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Appendix A - A Brief History of Action Research

Action Research, a term was first coined in 1944 by Dr. Kurt Lewin — the founder of social psychology — is an iterative process of planning, action and examination of the action's result. Unlike traditional linear models, Lewin and those that came after him envisioned an iterative process that more accurately matched real world scenarios. Participatory Action Research, inspired by the work of Paulo Freire, introduced the concept of research done WITH people instead of ON people. The result was a methodology tailored to organization and educational institutions that values fact finding, experimentation, implementation and refinement, with a series of cycles and epicycles built-in to allow for additional exploration.

In *Taking Yourself Seriously: Processes of Research and Engagement,* professors Peter Taylor and Jeremy Szteiter outline their cycles and epicycles process. "A cycles and epicycles framework for Action Research that emphasizes reflection and dialogue through which you revisit and revise the ideas you have about what action is needed and about how to build a constituency to implement the change."[29] They envision Action Research as a fluid process that allows the researcher to take a broader view of the project and move forward and backward through the process to build constituency and implement change. They summarize their view of Action Research by saying it, "Involves evaluation and inquiry, reflection and dialogue, constituency building, looking ahead, and revision in order to clarify what to change, to get actions implemented, to take stock of the outcomes, and to continue developing your efforts."[30] It is this fluid view of Action Research that has informed and guided this project.

[29] Taylor and Szteiter (2012) pg. 3
[30] Taylor and Szteiter (2012) pg. 38

Appendix B - Sample Pages From Workbook

1. Introduction

1.1 - Purpose

So many creative thinking books and innovation courses focus on generating more ideas. While there is definite value in leaving no stone unturned, the goal of the Unbound Thinking System is to help you look for more than just a great idea. The Unbound Thinking System™ is a step-by-step framework designed to provide a simple system for recognizing an opportunity, generating ideas and evaluating potential solutions to find the best option.
It helps answer 4 basic questions:

- What are we trying to accomplish?
- What are all the ways we could achieve that goal?
- Which one is the best option?
- What now?

1.2 - Basic Assumptions

The basic assumption of this workshop is that you are in an organization that is one of two things:

- Actively embracing innovation but in need of process refinement or assistance in outlining the next step in the organization's evolution.
- Supportive of your efforts to build a culture of innovation and open to the changes that need to be made. Ideally an additional key decision makers would be involved in the process at this phase, but that doesn't always need to be the case.

If this doesn't describe your current organization, don't give up hope. You can still establish an innovation culture and develop a process to set your organization up for success, but you'll have a few additional steps before you get there. The first thing you need to do is establish a reason for the changes you propose and build a network of supporters for your vision. To get started, go to page XXX and read Appendix A for more information.

1.3 - Learning Objectives

After completing this workshop, participants will be able to describe:

- A concisely stated innovation goal
- The strengths and weaknesses of the current process
- The criteria for selecting the final idea
- A plan for implementation and refinement

Have practiced skills in:

- Goal Setting
- Idea Generation
- Consensus Building
- Implementation Planning

And will have discussed:

- The innovation goal of the project
- Areas of opportunity

- How to measure success
- Methods of sustaining innovation as an organization

1.4 - Audience

This workshop is designed for managers and team members of medium and large companies that are currently faced with business challenges that require innovative and non-traditional solutions or are looking for ways to maintain their competitive advantage in their marketplace.

1.5 - Content Summary

Session	Topic
1	Workshop Pt. I Introduction
2	Recognition - What is the challenge we're trying to solve?
3	Investigation - Where can we find inspiration/guidance?
4	Workshop Pt. I Closing
5	Workshop Pt. II Introduction
6	Ideation - In what ways can we answer this challenge?
7	Reflection - Has time away changed how I feel about our solution?
8	Workshop Pt. II Closing
9	Workshop Pt. III Introduction
10	Refinement - How might our solution be better tailored?
11	Implementation - What do we need to do to achieve this solution?
12	Workshop Conclusion and Beyond

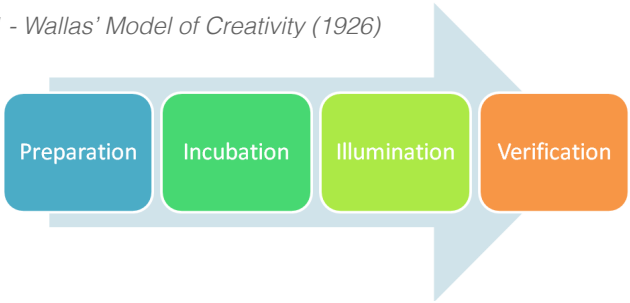
1.6 - Materials

- Pre-workshop review (to be conducted by the UTS advisor)
- Distribution of participant workbooks
- Preparation of workshop materials, including:
  - Sticky Notes
  - Pencils and Markers
  - Extra paper
  - Other materials as needed

1.7 - Workshop Overview

The Unbound Thinking System is designed to be a flexible framework that you and your team can adapt to fit the needs of your project. This interactive workshop is designed to lead you and your team through a step-by-step action research process. Traditional creativity and innovation models follow a linear process, like Graham Wallas' Model of Creativity (Fig.1), with a very definite beginning followed by a series of steps that leads to a very definite conclusion.

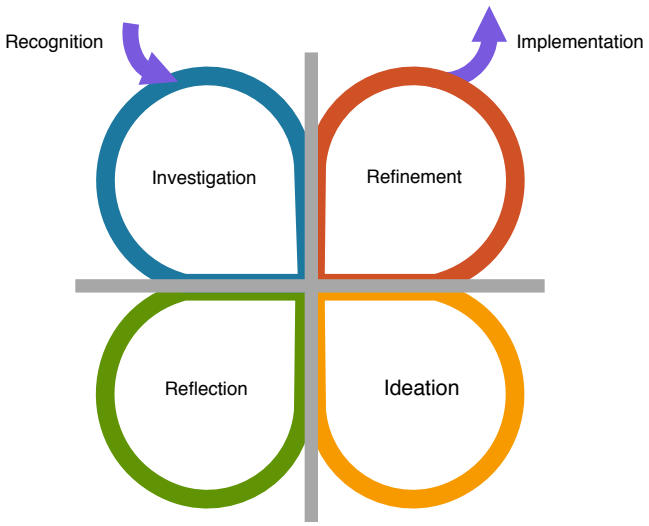
Fig. 1 - Wallas' Model of Creativity (1926)



The Unbound Thinking System embraces the imperfect nature of the creative process by using the Clover© Model (Fig. 2). This non-linear creativity model features four distinct quadrants - each suited for a different phase of the process - and a central connection point which allows effortless transition from any stage to any other stage. So there's no set path to follow. From recognition of the gap through to the implementation of the solution, the course is decided by progress and not process.

Each section in this workshop corresponds with a portion of the Clover Model. As you work your way through the process, you'll build on the work from previous exercises. Each session

Fig. 2 - The Unbound Thinking Clover Model ©2013



contains a mixture of individual and group work, as well as time for reflection and sharing. At the end of every section, you'll be greeted by concluding set of questions that encourages the critical analysis of your work so far and uses the cycles and epicycles process to direct you to the appropriate next step.

1.8 - Schedule

The schedule laid out below is a recommended timeframe for the associated tasks and exercises. However, it's intended to be a flexible framework. As you work your way through this workbook, you'll find yourself facing a LOT of open-ended questions and exercises. This is absolutely by design. As a result, it may become necessary to deviate from the schedule. Each exercise has an ideal time and a minimum time. If one exercise goes unexpectedly long, it is perfectly acceptable to shorten exercises as needed. However, it is not recommended to

shorten beyond the minimum time. At that point, it may be necessary to lengthen the workshop or amend the goals to something more manageable in the time remaining. It is important to note that the Unbound Thinking System isn't a one-size-fits-all solution, so it is recommended that you tailor it to fit your needs.

Day 1 - Opportunity Finding			
Time	**Session**	**Topic**	**Format**
9:00 - 9:35	1	Workshop Introduction and Fun Interactive Thing	Large Group
9:35 - 9:50	2.1	Challenge Spotting	Individual
9:50 - 10:00	BREAK		
10:00 - 11:00	2.2	The Main Reason	Small Group
11:00 - 12:00	2.3	Goal Refinement	Large Group
12:00 - 1:00	LUNCH		
1:00 - 1:20	3.1	Appreciative Inquiry	Individual
1:20 - 2:20	3.2	Dissecting Success	Large Group
2:20 - 2:30	BREAK		
2:30 - 5:00	3.3	Fish Where The Fisherman Aren't	Individual and Small Group Research
5:00 - 5:30	4.1	Day One Wrap Up	

Day 2 - Idea Generating			
Time	**Session**	**Topic**	**Format**
9:00 - 9:30	5.1	Session 2 Intro and Fun Interactive Thing	Large Group and Small Group
9:30 - 10:30	6.1	Catch of the Day	Small Group
10:30 - 10:45	BREAK		
10:45 - 11:45	6.2	Ideation	Small Group
11:45 - 12:30	LUNCH		
12:30 - 1:00	7.1	Spotting the Standouts	Small Group
1:00 - 2:30	7.2	The Pitch	Large Group
2:30 - 2:45	BREAK		
2:45 - 4:15	7.3	Keep Combine Knock Out	Large Group
4:15 - 4:45	8.1	Day Two Wrap Up	

Day 3 - Refinement and Implementation Planning			
Time	**Session**	**Topic**	**Format**
9:00 - 9:30	9.1	Session 3 Intro and Fun Interactive Thing	Large Group and Small Group
9:30 - 10:30	10.1	Sea Worthy	Select Group
10:30 - 10:45	BREAK		
10:45 - 12:15	10.2	One Final Push	Select Group
12:15 - 1:00	LUNCH		
1:00 - 2:00	10.3	There Can Be Only One	Select Group
2:00 - 3:00	11.1	First Things First	Select Group
3:00 - 3:15	BREAK		
3:15 - 4:00	11.2	Constituency Funnel	Select Group
4:00 - 4:45	11.3	Steps To Success	Select Group
4:45 - 5:15	12.1	Workshop Conclusion	

1.9 - Getting Started

Each participant should be provided with an Unbound Thinking System packet that includes the following:

- Brief Synopsis of the Clover Model
- Workbook
- Pencil and Marker

1.10 - Fun Interactive Thing

The word “icebreaker” is by far the most dreaded part of any workshop, but they do have their place and a reason. So, rather than tired, old icebreakers, you’ll find new and interesting Fun Interactive Things sprinkled throughout the workshop at important points. Please take advantage of them. As an added bonus, I’ve tried to think of several different activities for each one, so if you’ve done one before or you aren’t a big fan of the activity, you can find more options in Appendix B on page XXX.

Fun Interactive Thing #1

Objectives:
The goal of this FIT is to get people up and moving, but beyond that it’s designed to encourage us to explore the similarities and differences that make this uniquely suited to tackling the challenge at hand.

Directions:
In the spaces titled “Who?” “What?” and “Where?”, fill in your favorite Hollywood celebrity, activity and place. They don’t need to be linked in any way. Just three random words. For example, “Bill Murray” “playing Scrabble” and “Outer Space.” Once you have your three things, get up and start looking for people who share one of those interests, and stand next to them. The goal is to try to get everyone to arrange themselves in one or two long lines where everyone is standing between two people who share one of their interests.

Time:
10-20 min

STOP HERE AND COMPLETE FIT #1

Takeaways:
Working on an innovation project can be a challenging and, at times, heated process. The thing to remember is that everyone in this room is dedicated to completing the project. Even though there may be differences of opinion, we have more similarities than differences. By

acknowledging the differences, but choosing to focusing on the similarities, we can build a unified team that works together to accomplish our goal.

Clover Model Guide

The strength of the Clover Model is that it allows your progress to dictate your path through the Unbound Thinking System, instead of forcing your to follow a set process. To guide you on your journey through the process, each section will end with a version of the following chart. The goal is to help you choose where you should go next.